

THE MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. II., No. 29.]

SATURDAY, JULY 18, 1857.

[PRICE 3d.

Musical Announcements.

HER MAJESTY'S THEATRE.

Last Night of the Season.

First Night of a New Ballet Divertissement.

THIS EVENING July 18, LA TRAVIATA.

Violetta Piccolomini.

Il Conte di Luna Beneventano.

Alfredo Giuglini.

Between the acts will be presented the last tableau of MARCO SPADA: Madame Rosati, Mdlle. Katrine; Signori Ronzani, Cecchetti, Baratti, and Massot.

The National Anthem will follow the opera.

To conclude with a new Ballet Divertissement, by Paul Taglioni, entitled ALPHEA: by Mdlle. Marie Taglioni, Signor Cecchetti, and M. Charles.

A limited number of Boxes in the Half Circle Tier have been specially reserved for the public, and may be had at the Box-office, at the Theatre, price 2ls., and £1 1ls. 6d. each.

HER MAJESTY'S THEATRE.

Farewell Performances, at Reduced Prices.—To accommodate the families of non-subscribers, and to open the Opera to all who may desire to visit it before the final departure of the company, the close of the season will be followed by a short series of extra performances at reduced prices, in the course of which each of the favourite operas of the season will be once represented with the same cast as during the subscription, and Mozart's NOZZE DI FIGARO and Rossini's CENERENTOLA will be presented for the first time this year.

The extra season will commence on Monday, the 20th instant, and will be continued every day in that and the following week.

The following arrangements have been already settled:—Monday, July 20, LUCIA DI LAMMERMOOR; act of IL BARBIERE. Tuesday, July 21, LA FIGLIA DEL REGGIMENTO; last act of LA FAVORITA. Wednesday, July 22, IL TROVATORE. Thursday, July 23, LA CENERENTOLA; last scene of I MARTIRI. Friday, July 24, LA TRAVIATA. Saturday, July 25, IL DON GIOVANNI.

The entertainments in the ballet will combine the talents of Mdlle. Rosati, Mdlle. Katrine, Mdlle. Boschetto, and Mdlle. Marie Taglioni.

Prices:—Pit tier, grand tier, and one pair, £2 12s. 6d.; two pairs, £1 1ls. 6d.; half-circle, £1 1s.; pit stalls, 12s. 6d.; gallery boxes, 12s. 6d.; gallery side stalls, 3s.; pit, 3s. 6d.; gallery, 2s. Applications to be made at the box-office at the theatre. No free list.

CRYSTAL PALACE.—Mr. E. H. Turpin will PERFORM on Messrs. Bevington's PRIZE ORGAN, at half-past 2 on Wednesday next, the 22nd inst., and every succeeding Wednesday until further notice.

TO PROFESSORS OF MUSIC.

A LADY wishes to hear of a good GERMAN MASTER for the piano, and of a Singing Master (not German) to give lessons in the morning. Terms required to be moderate, and to be stated in reply. Apply to L. Mr. Moss's, news-agent, Hampstead.

TO MUSICAL GOVERNESSSES.

REQUIRED, after the vacation, in a first-class establishment in the country, A LADY, to teach music and singing, without the aid of masters. Applicants will be required to attend at 21, Grosvenor-street, Camberwell, on Monday, the 29th, between the hours of 10 and 5, where the advertiser will be to hear them play and sing. A good salary will be given to a competent person. No others need apply.

ROYAL ITALIAN OPERA, LYCEUM.

Last Week but Two.

THIS EVENING (July 18) will be performed Auber's opera,

FRA DIAVOLO.

Zerlina Madame Bosio.
Lady Alceste Mdlle. Mari.
Il Marchese Signor Gardoni.
Lorenzo Signor Nori-Baraldi.
Matteo Signor Polonini.
Beppe Signor Tagliafico.
Giacomo M. Zeiger.
Lord Allcash Signor Ronconi.

Conductor—Mr. Costa.

The Saltarello in the third act will be danced by Mdlle. Plunkett and M. Desplaces.

Commence at half past 8. Boxes, stalls, and pit tickets to be had at the box-office of the theatre, under the portico, in Wellington-street, and at the principal music-sellers and librarians. Orchestra stalls, £1 1s.; private boxes, £2 2s., £4 4s., £5 5s., and £6 6s.; pit, 8s.; amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s. 6d.

ROYAL ITALIAN OPERA, LYCEUM.

—Last Week but One.—Grand Extra Night.—Great Combined Attraction.—In consequence of the great success of the combined entertainment of the Italian Opera and Madame Ristori's performance, an Extra Night will take place on Monday next, July 20, on which occasion the following attraction will be given:—

The performances will commence with Verdi's opera, LA TRAVIATA: Madames Bosio and Tagliacchio; Signori Graziani, Tagliacchio, Polonini, Soldi, Zolcer, Mei, and Mario.

After which (for the first time this season), Goldoni's comedy entitled LA LONCANIERA. Mirandolina, Madame Ristori; Il Marchese, Signor Belletti-Bon.

To conclude with a Divertissement, in which Mdlle. Plunkett, Mdlle. Delechaux, and M. Desplaces will appear.

LUCIA DI LAMMERMOOR will be performed (for the first time this season) on Tuesday next, July 21, Mdlle. Victoire Balle.

SURREY THEATRE.

Immense Success of the great English tenor, Mr. Henry Squires.—The public and press are unanimous in their opinion, and pronounce him to be the greatest tenor that has ever yet appeared on the English stage.—Il Trovatore every evening.—48th Night of the National English Opera Company.—THIS EVENING, Verdi's opera, IL TROVATORE: Lucy Escott, Miss Lanza, Miss Dyer; Messrs. H. Haigh, C. Durand, A. Cooke, Manvers, and Mr. Henry Squires. Conductor—Mr. J. H. Tully. And THE BEGGARS' OPERA.

To ORGAN BUILDERS.—WANTED, TWO steady good WORKMEN in the wood department, by R. POSTILL, organ-builder, York.

IN REMEMBRANCE OF The late Mr. DOUGLAS JERROLD.

THE FROZEN DEEP will be repeated at the Gallery of Illustration on July 18. Lecture by Mr. Thackeray on Week-Day Preachers, at St. Martin's Hall, on Wednesday, July 22. Mr. Charles Dickens will repeat the Reading of his Christmas Carol, at St. Martin's Hall, Friday, July 24. And special performance of the late Mr. Douglas Jerrold's dramas, the Bent Day, and Black-eyed Susan, at the Theatre Royal, Adelphi, on Wednesday, July 29. The Committee's Office, at the Gallery of Illustration, Regent-street, for the sale of tickets of admission for any and all of these occasions is now open, and will remain open every day from 12 to 4.

Gallery of Illustration, Regent-street.

TO MUSIC & ENGLISH MASTERS.

—WANTED, in a ladies' school, at Richmond, A MASTER for the piano and singing. Also, one for the English department. Apply personally, or by letter stating terms, to L. B. Patterson's Royal Library.

AN ORGANIST WANTED.

There being a very fine organ building by Henry Willis, Esq., of London, for Christ Church, Claughton, near Birkenhead, Cheshire, to be opened on the 2nd of August, the situation of organist has not yet been filled up. Salary not less than £20. Application to be made immediately, addressed W. F. box D 14, Post-office, Liverpool. None need apply who have not first-rate credentials. Service twice on Sunday, and on Wednesday evening.

ENGLISH BALLADS.—Mr. C. BLAND begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

Mr. VAN PRAAG

continues the arrangement of Concerts, Matinées Soirées, and Balls, as well as the superintendence of Bands, Choruses, &c., &c.

Communications addressed to him at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, W., will be duly attended to.

TO THE

Benevolent and the Musical Profession.

Those who wish to BELIEVE great and deserving talent from positive starvation, can do so by early sending their mite for SIGNOR JOSEPH ANELL, who, after supporting himself creditably in this country for 40 years, is now, by a series of heart-rending calamities, wanting a meal. Messrs. Addison, Hollier, and Lucas, 210, Regent-street, have kindly consented to receive subscriptions.

Musical Publications.

Handel's Messiah.—Festival Edition.

"This is, without doubt, the most beautiful gem, and, at the same time, the cheapest in the musical market. Handel's masterpiece for sixteen-pence. We apprehend that no one who visits Sydenham, or joins a rehearsal previous to the festival, will go without this handsome little volume. We cannot adequately express our thanks to the publishers for so stimulating the people's taste for high class art by an issue at once so perfect and so cheap."—Vide Liverpool Courier, June 3.

N.B.—Just issued, ISRAEL IN EGYPT and JUDAS MACCABEUS.

HANDEL'S CHORUSES.—Subscribers to Mr. W. T. BEST'S COLLECTION of the CHORUSES of HANDEL (130 in number, selected from all his oratorios, &c., and arranged from the score for the organ) are informed that this elaborate and masterly work is now ready for delivery. Price to subscribers, £2 2s.; to non-subscribers, £2 3s.

PIANOFORTE FOR HIRE at 12s. per month and upwards.

HANDEL'S sacred oratorio, THE MESSIAH. Edited by John Bishop, of Cheltenham.—The Handel Festival has given occasion to Messrs. Cocks and Co. to try a new experiment in cheap music. They have produced the entire Messiah in vocal score, clearly printed on good paper, and containing 128 small 4to pages at 1s. 4d. What more can be said? except that the music is correct, the arrangements admirable, and the entire production a wonder of completeness as well as cheapness."—Vide Dublin Daily Express, June 3.

London: Robert Cocks and Co., New Burlington-street, W., and of all music-sellers and booksellers.



[JULY 18, 1857.]

Musical Publications.

(Continued.)

ARRANGEMENTS for PIANOFORTE.

By BRINLEY RICHARDS.

A CHRISTMAS PIECE.—An arrangement of the composer's popular ballad, "What bells are those so soft and clear?" Price 3s.

"La mialietta."—Mario's air in *I Lombardi*.—3s.

Ditto ditto as a duett.—3s. ed.

"Robert roi que j'aime."—Air de grace—*Robert Le Diable*.—3s.

Recollections of Prince Charlie. Each 2s. ed.

No. 1. "Wha wadna fecht for Charlie?"

No. 2. "Charlie is my darling."

No. 3. "Over the water to Charlie."

No. 4. "Bonnie Dundee."

HAMMOND, publisher, 9, New Bond-street.

Third Edition—Sung by Miss Poole.

"KIND WORDS."—Ballad.

Composed by JULIA MILLS.

ADDISON, HOLLIER, and Co., 210, Regent-street.

LEGENDARY BALLADS.

—Words and Music by Dr. WHITE.—Sung by the author with the greatest success in his popular musical entertainments. A pleasing and novel collection of quaint ballads. The six following are already published, beautifully illustrated in colours from designs by the best artists: No. 1, "Dreaming Nora"; 2, "The Nervous Irish Maid"; 3, "Song of the Mermaid"; 4, "Take this Heart"; 5, "Mawrye Mayourneen"; 6, "My heart's in the wave." Price 2s. 6d. each, postage free. Also, Dr. White's Fairy Fantasy for the pianoforte, with portrait. Price 3s. London: Metzler and Co., 35, 37, and 38, Great Marlborough-street, W. Wholesale agents for Alexandre's Harmoniums, &c.

WANTED, SOME CLEAN COPIES of the "MUSICAL GAZETTE," of June 7th, 1856. Address, The Publisher, 11, Crane-court, Fleet-street, E.C.

Musical Instruments.

To the Music Trade and Profession.—The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmahn, Ganze, and Tomkinson, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, etc. Second-hand Organs, &c. Pianoforte Tuners and Repairs provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

Miscellaneous.

DRESS COATS.—GENTLEMEN of the Musical Profession require a superior style and make to any other class of persons. W. BASCOMB has had for many years a good practice among some of the most eminent in the profession, and begs, through the medium of the "Musical Gazette," to make more extensively known his scale of charges.

Black Dress Coats 22 10s. to 23 3s.
Black Dress Trousers 21 18s. to 21 2s.
Morning Coats 21 10s.

W. BASCOMB, tailor & habitt-maker, 19, Mortimer-street, Cavendish-square.

HOLLOWAY'S PILLS.

Famed for the cure of liver complaints and derangement of the stomach, the liver being justly esteemed the noblest part of the body and fountain of life; thus it is when the springs become poisoned, life itself is threatened and the suffering patient is in the most imminent danger; but thousands have borne willing testimony to the power of this potent remedy, cleansing the blood from all impurities, strengthening the stomach, discharging the bile, removing all obstructions, and eradicating disease without leaving a trace behind.

Sold by all medicine vendors throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Quigley, Smyrna; and E. Muir, Malta.

Exhibitions, &c.

The ROYAL POLYTECHNIC is OPEN from 12 to 5 and 7 to 10, having been redecorated and carpeted. Admission to the whole, One Shilling. Children under Ten, and Schools, half-price.

Last week of the engagement of the very celebrated TYROLEAN VOCALIST and COMPOSER, Herr VEIT RAHM, who will appear every evening at half-past 8, and on Monday and Thursday mornings at 3, in his grand costume, and accompany himself on that exquisite instrument the Cither.

New and important Lecture, written by James Jerwood, Esq., M.A., F.G.S., Barrister-at-Law, on "THE APPROACHING COMET," showing the utter groundlessness of any popular panic arising from the idea that it will destroy the Earth. This Lecture, illustrated with Dissolving Diagrams of Comets, &c., will be delivered by Mr. Bevan, daily at half-past 2 and a quarter to 8.

Great Increase of the DISSOLVING VIEWS and PANORAMAS, illustrating CHINA and the Localities of the present WAR, &c., with an interesting LECTURE on the "MANNERS and CUSTOMS of the CHINESE," by A. E. Spencer, Esq.

Last Week of the imitative VENTRiloquism EXTRAORDINARY, by Mr. James.

Stevens's Eighty new Cosmograms and Life-like Stereoscopes. The Diver and Diving Bell; more than 3000 Models and Works of Art; Electrical Experiments; Machinery always in Motion; Mon-tanari's Art Wax-Work, &c., &c.

WILL CLOSE on the 25th instant.
ROYAL ACADEMY OF ARTS, Trafalgar-square.—The EXHIBITION of the Royal Academy is now OPEN. Admission (from 8 till 7 o'clock), 1s. Catalogues, 1s.

JOHN PRESCOTT KNIGHT, R.A., Sec.

WILL CLOSE NEXT WEEK.
SOCIETY of PAINTERS in WATER COLOURS.—The FIFTY-THIRD ANNUAL EXHIBITION is now OPEN, at their Gallery, 5, Pall-mall east, close to Trafalgar-square, from 9 till dusk. Admission, 1s. Catalogue, ed.

JOSEPH J. JENKINS, Secretary.

WILL CLOSE THIS DAY.
SOCIETY of FEMALE ARTISTS.—The EXHIBITION of WORKS of ART is now OPEN, at their Gallery, 315 D, Oxford-street, 15 doors west of Regent-circus. Open from 10 to 7. Admission, 1s. Catalogue, 6d.

L. CARON, Sec.

WILL SHORTLY CLOSE.
THE NATIONAL INSTITUTION of FINE ARTS, Portland Gallery, 316, Regent-street, opposite the Polytechnic. The above Society's TENTH ANNUAL EXHIBITION of WORKS of MODERN PAINTERS is now OPEN from 9 till dusk. Admission, 1s. Catalogues, 6d.

BELL SMITH, Secretary.

The NEW SOCIETY of PAINTERS in WATER COLOURS will shortly CLOSE their TWENTY-THIRD ANNUAL EXHIBITION.—Gallery, 53, Pall-mall, near St. James's Palace.

JAMES FAHEY, Secretary.

EXHIBITION of the SOCIETY of BRITISH ARTISTS. Incorporated by Royal Charter. The THIRTY-FOURTH ANNUAL EXHIBITION of this Society is now OPEN, from 9 a.m. until dusk. Admission 1s. ALFRED CLINT, Hon. Sec. Suffolk-street, Pall-mall east.

FRENCH EXHIBITION.—The FOURTH ANNUAL EXHIBITION of PICTURES by Modern Artists of the French School is now OPEN, at the French Gallery, 121, Pall-mall, opposite the Opera Colonnade. Admission, 1s. Catalogues, 6d. Open from 9 to 6 daily.

B. FRODSHAM, Sec.

EXHIBITION, previous to Sale by Auction, of 28 PICTURES, of the Italian, Spanish, Flemish, and French Schools, from Major Merigold's collection, OPEN at Burlington Hall, 21 B, Saville-row, opposite New Burlington-street, Regent-street. Sale fixed for Tuesday, 21st July, at 1 o'clock. Admission to the exhibition (daily, from 10 till 4 o'clock), 1s. N.B. Artists admitted free.

ADAM and EVE, by J. VAN LERIUS. This grand work, the companion of which is in the possession of Her Majesty, at Windsor, is on VIEW (free) at 60, St. Paul's churchyard.

INDIA.—Russian Life and Scenery.—Great Globe, Leicester-square.—New DIORAMA of RUSSIA, at 3 and 8. Diorama of INDIAN LIFE and SCENERY, at 12 and 8 p.m. Admission to the whole building, 1s.

BURFORD's PANORAMA.—SIERRA LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bosphorus continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

MDLLE. ROSA BONHEUR's great PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnaghi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 168, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

GENERAL WILLIAMS and his Staff LEAVING KARS, and the Allied Generals before Sebastopol, painted by Thomas Barker, Esq.—These grand historical PICTURES of the late WAR are now being EXHIBITED, by Messrs. Lloyd, Brothers, and Co., at the Auction Mart, City, from 10 to 5. Admission, 6d. each.

THE ALLIED GENERALS, With their Officers, before Sebastopol, painted by T. JONES BARKER.—This grandly painted HISTORICAL PICTURE is now placed for INSPECTION, for a very limited period, in the Auction Mart, City, together with Mr. Barker's last great historical painting of General Williams leaving Kars, with Colonels Lake and Teesdale, Major Thompson, &c. The picture contains a singularly fine view of this picturesque city, taken from nature. Mr. Lewis's beautiful etching of the Allied Generals is also to be seen. Admission, 6d. each person, 10 till 4 each day.—Lloyd, Brothers, 98, Gracechurch-street.

THE ARTS IN AMERICA.—Great Picture of the Falls of Niagara.—Messrs. Lloyd, Brothers, and Co. beg to announce that they have just received from New York, and have now ON VIEW at their gallery, 98, Gracechurch-street, a very grand and powerfully painted PICTURE of the GREAT FALL, by FEED. EDW. CHURCH. This picture created a greater sensation in New York than any work ever exhibited there; and during the brief period of a fortnight was visited by upwards of 100,000 persons. It has called forth the high encomium of some of our first judges of art here, and is perhaps the greatest realization of moving water in the world. Admission on presentation of private card.

FLEMISH SCHOOL of PAINTING.—The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.—VAN DEN BROECK, Sec.

MADAME TUSSAUD'S EXHIBITION, Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admission, 1s.; extra rooms, 6d. Open from 11 till dusk and from 7 to 10. Brilliantly illuminated at 8 o'clock.

MISS P. HORTON's entirely new ILLUSTRATIONS.—Mr. and Mrs. GERMAN REED appear at the Royal Gallery of Illustration, 14, Regent-street, every evening, with an entirely new ENTERTAINMENT, and Elizabethan Interior, by Messrs. Grievé and Telbin.—Admission 2s. and 1s.; stalls, 3s.; may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

No Performance This Evening.

MR. W. S. WOODIN'S Olio of Oddities, with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 8. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

NOTICES, &c.

All remittances should be addressed to the publisher.
Notices of concerts, marked programmes, extracts, &c., should be forwarded
as early as possible after the occurrence.
Post Office Orders should be made payable to JOHN SMITH, Strand Office,
and addressed No. 11, Crane-court, Fleet-street, London.

THE MUSICAL GAZETTE

SATURDAY, JULY 18, 1857.

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The public at large seldom know of a military review until it is over. They repeatedly hear of grand field-days, imposing inspections, interesting ball-practice, and mimic sieges and sorties, having taken place, at which they would have given a good deal to be present, but all these military displays are resolved upon with great suddenness, and the spectators are only those persons who have the good luck to be resident or visiting in the neighbourhood of Woolwich, Chatham, or Aldershot, there being no formal announcement of the spectacle.

Similarly tantalizing are many of the most impressive performances of choral music in our Cathedrals. When they have taken place, the public are informed by the local or metropolitan press, but there is not much said about such festivals beforehand. We do not include in our list of tantalizations, the great festivals of Gloucester, Worcester, Hereford, and Norwich, but we refer to the strictly choral performances that take place from time to time for the benefit of the Choir Benevolent Fund, the Propagation of the Gospel in Foreign Parts, &c., &c. The main attraction of those celebrations is music, and that of the highest order, yet, as musical announcements, they do not stand forth with sufficient prominence.

With all the facilities that are afforded to the conductor of a musical journal, we have rarely been able to get a fore-knowledge of these meetings, but at last we have captured a festival, and we hasten to lay the particulars before our readers.

It is one of the festivals in aid of that deserving institution, the Choir Benevolent Fund, and it is to be held in St. George's Chapel, Windsor, on Tuesday next. Divine service will commence at 12 o'clock. There will be upwards of eighty voices, and the following is the scheme :—

Chant, for "Veni"	..	..	..	Humphreys.
Chant, for Psalm 105th	..	..	..	Crotch.
Service, in A	..	..	..	Croft.
Anthem, "O be joyful"	..	..	..	G. Elvey.
(Composed for the Choir Benevolent Fund.)				

ANTHEMS AFTER SERVICE.

"Glory be to God on high"	..	..	..	Marbeck.
"Lord, for Thy tender mercies' sake"	..	..	..	Farrant.
"Bow Thine ear"	..	..	..	Bird.
"God is gone up"	..	..	..	Gibbons.
"I was in the spirit"	..	..	..	Blow.
"O give thanks"	..	..	..	Purcell.
"Cry aloud"	..	..	..	Croft.
"In that day"	..	..	..	G. Elvey.
"Sleepers, wake"	..	..	..	Mendelssohn.
"Hallelujah"	..	..	..	Handel.

This will be quite a feast for the lover of cathedral music, and we have great pleasure in being enabled to furnish the announcement of so interesting a performance. The architectural and decorative beauties of St. George's Chapel are doubtless well known to our metropolitan and suburban readers, but should there be any who have not visited one of the most beautiful edifices of the kind in England, we advise them not to neglect the opportunity afforded on Tuesday next; they will hear a magnificent service, and will have abundant time to spare for seeing Windsor, Eton, and the neighbourhood, which possesses more than ordinary charms for the lover of English scenery.

The claims of the Choir Benevolent Fund we advocated in the course of our report of the last festival held at Westminster Abbey a few weeks ago. Amongst some scraps in our pigeon-holes we find the following, which is the declaration of a correspondent, published in a Norfolk paper, after the Choral Festival held in Norwich Cathedral last year. He says, speaking of the meetings in aid of a Benevolent Fund :—

"I consider that the proceeding would be altogether uncalled for, did the Deans and Chapters appropriate their funds in the manner they are bound to do by the statutes of their Cathedrals. From these statutes it appears that the lay clerks were to have a *certain portion* of the income of the Cathedral. At the Reformation they received at Canterbury 8*l.*, at Worcester, Ely, Chester, Durham, Peterborough, and Rochester (I regret that I have no more of the schemes) 6*l.* 13*s.* 4*d.* each. Now the value of property belonging to Durham and Rochester Cathedrals has increased 40 fold, at Canterbury and Worcester 30 fold, at Ely 20 fold ! Hence the lay clerks at Durham and Rochester *ought* to have 250*l.* *a year each*. At Canterbury 240*l.*, at Worcester 190*l.*, and at Ely 130*l.* *each*, and I doubt not that all other Cathedrals should furnish equally good salaries. Such being the case, you will, I think, Mr. Editor, agree with me that instead of creating new benefit societies, the ample funds in the hands of Deans and Chapter, which are fully sufficient for the purpose, ought to be restored to the use for which they were devoted. I am not, remember, one of the cathedral destroyers, but one who strongly objects to see Deans and Canons walk off with what belongs to those who want it."

If "sequestration" goes on to such an extent as is implied in the above, it is high time that such matters should be looked to. We know that there are some honourable exceptions to this serious charge of appropriation, but we shall be very glad to expose the peccadilloes of any parties, if authentic information can be provided at any time.

WHO IS MR. VAN PRAAG ?—We have been asked this question so repeatedly that we feel compelled to give a public reply. Our querists have, generally, been of the masculine gender, and their anxiety to know what part of the management of concerts &c. Mr. Van Praag professes, gives us a fearful notion of the state of feverish curiosity in which our lady readers may be supposed to exist on the subject. Mr. Van Praag, be it known, is a sort of ubiquitous individual, who works all the machinery of concerts and many other public performances, with small chance of his valuable services being appreciated by any person but the actual concert-giver ; indeed, it would be necessary for any concert-giver to pass through an ordeal of advertisement distribution, printing superintendence, room arrangement, &c., without assistance, in order to form a just notion of the importance of such help as that afforded by Mr. Van Praag. The anxiety caused by having a multiplicity of things to attend to—some trifling, some otherwise—in making arrangements for the smallest concert, has prevented many an artist from appearing before the public to advantage, and few, comparatively speaking, have been aware that there was some one within reach, who made it his peculiar business to relieve *entrepreneurs* and *beneficiaires* of many responsibilities. It is not every one that could perform such duties as Mr. Van Praag undertakes. A Sardinian pianist, * a Russian percipient, a Swedish vocalist, or a Dutch violincellist, might in vain try to make himself intelligible to a person who was not *au fait* at half a dozen, or more, languages. Mr. Van Praag has both travelled and studied, and his knowledge of several languages enables him to take instructions from the newcomer, or to engage him, if desired so to do by any resident concert-giver. He knows all the concerts that are announced, and a great many more that are only projected, and can therefore prevent a good deal of clashing. Some of our readers might say, "Ah ! but this important knowledge might lead the possessor to use it to the disadvantage of artists." No such fear;

Mr. Van Praag's amiability and readiness to oblige as many persons as possible at one time, prevent any such catastrophe.

Not only has Mr. Van Praag been engaged by the chief of caterers for the amusement of the musical public during the past season, but his services have been retained by many of the principal societies. At the Handel Festival he was an active contributor to the preservation of that order and comfort that called forth the approbation of the whole of the London press, and caused odious comparisons to be instituted between Her Majesty's drawing-rooms and the Crystal Palace festival arrangements.

Now that the season is drawing to a close, there will be plenty of suburban and provincial concerts going on, and we feel sure that all who employ Mr. Van Praag to make any preliminary arrangements will be amply satisfied, and write us a vote of thanks for recommending him; and when their friends come to them, asking, "Who the d—l is Mr. Van Praag?" they will be able to answer, as we have done, that he is a most obliging individual, and a most important assistant to any one getting up a musical performance, though he neither takes part in the concert, nor stands chance of any public recognition of his services.



The following music has been performed at the Palace during the week.

By the band of the Grenadier Guards:—

Overture, <i>Son und Stranger</i>	Mendelssohn.
Waltz, "Scalingspiegel"	Labitzky.
Selection, <i>Der Freischütz</i>	Weber.
The Zouaves' March.	
Dnett, <i>Lobbezug</i>	Mendelssohn.
Fantasia, <i>Rigoletto</i>	Verdi.

By Her Majesty's private band:—

Overture, <i>Idomeneo</i>	Mozart.
Aria, "Sensons"	Haydn.
Walzer, "Man lebt nur einmal"	Strauss.
Mélange Français	Hardy.
Defiles March	Christoph.

Her Majesty gave another concert last week. The performance took place in the saloon. Her Majesty's Private Band attended, under the direction of Mr. Anderson.

The following was the programme:—

Overture, <i>Der Vampyr</i>	Dr. H. Marschner.
Air, <i>Zampa</i>	Herold.

Mons. Despret.

Cavatina, "Ah! che scordar non so," *Tancredi* Rossini.

Mlle. Antonietta Mary.

Fantasia, violin

Signor Sivori.

Lieder { "Die Baume grünen überall" } .. Dr. H. Marschner.

{ "Der Schmetterling" } .. Madame Marschner.

Villanelle à cinq voix, "Pour les attraitis," *Marie Stuart*

Niedermeyer.

Madame Ugalde, Madame Marschner, Mlle. A.

Mary, Mons. Despret, and Sig. Guglielmi.

Air d'Église, "Pietà Signore" .. Stradella, 1675.

Sigñor Guglielmi.

Air, "Plaiquez, plaiquez la pauvre demoiselle,"

Le Caid .. Madame Ugalde.

Solo, flute .. Herr Behm.

Serenade, "Bon soir" .. G. Carilli.

Madame Ugalde, Mlle. Antonietta Mary.

Mons. Despret, and Sig. Guglielmi.

Dr. H. Marschner and Mr. W. G. Cusins presided at the piano-forte.

The Queen and the Prince Consort honoured the performance of the opera of *Fra Diavolo* at the Royal Italian Opera with their presence on Saturday evening. Her Majesty and his Royal

Highness were accompanied by his Majesty the King of the Belgians and the Princess Charlotte of Belgium, his Royal Highness Prince Frederick William of Prussia, and the Princess Royal, and his Royal Highness the Count of Flanders.

The Queen honoured Her Majesty's Theatre with her presence on Tuesday evening.

Metropolitans.

ROYAL ACADEMY OF MUSIC.

The fourth concert for the exhibition of the students took place at the institution, Tenterden-street, Hanover-square, on Tuesday last. The programme was as follows:—

Part I.

Overture, *Leonora* .. Beethoven.
Aria, "La morale in tutto questo," *Don Pasquale* Donizetti.

Miss Janette Whitehead.

Chœur des Baigneuses, *Les Huguenots* .. Meyerbeer.
Principal parts by Miss Emily Spiller and Miss Bignall.

Harp Obbligato, Mr. John Cheshire.

Aria con Coro, "In si barbara," *Semiramide* .. Rossini.
Miss Clara Mackenzie.

Concerto in D minor (1st movement), Pianoforte, Sterndale Bennett.
Miss Le Dieu.

Aria con Coro, "Sogno talor di correre," *Parisiani*, Donizetti.
Miss Bignall.

Duett & Chorus (MS.), "It was a lover and his lass," A. S. Sullivan.
Miss Emily Spiller and Miss Whyte.

Scena, "Mi tradi," *Don Giovanni* .. Mozart.
Miss Lucia Fosbrooke.

Introduction, *Guglielmo Tell* .. Rossini.
Principal parts by Miss Whyte, Miss Emily Spiller,
Miss Louisa Van Noorden, Mr. Towers, and
Mr. Maine.

Harp Obbligato, Mr. John Cheshire.

Part II.

Madrigal, "Cynthia, thy song and chaunting" .. Croce, 1590.

Scena, "Cara adorata," *Bajazet* .. Lord Westmorland.
Miss Whyte.

Trio, "Vorrei parlar," *Falstaff* .. Balfre.
Miss Whyte, Miss Bignall, and Miss Clara Mackenzie.

Aria, "Mi pare che un lungo secolo," *Nina* .. Coppola.
Miss Louisa Van Noorden.

Duett, "Come be gay," *Der Freischütz* .. Weber.
Miss Emily Spiller and Miss Whyte.

Aria, "Ah! fors' è lui," *La Traviata* .. Verdi.
Miss Emily Spiller.

Finale to the First Act of *Euryanthe* .. Weber.
Principal parts by Miss Whyte and Miss Aylward.

The crowded state of the room prevented our obtaining ingress, or even a glimpse of the performers from the doorway. The management of the Academy should decide upon some other *local* for the "exhibition of the students." We are only prepared to speak of two pieces; the first movement of Dr. Bennett's *concerto*, which was very creditably played by Miss Le Dieu, and the duett and chorus by Master Sullivan, who obtained the Mendelssohn scholarship last year. Whether an acquaintance with Mendelssohn's music was deemed essential for an obtainment of the scholarship, we cannot pretend to say, but this composition betrayed, to an unusual extent, a leaning towards that great master's style. Few better models could be recommended than Mendelssohn for music of almost every description, but in this case there is a danger of servile imitation, which Mr. Goss (Master Sullivan's talented instructor) will doubtless take care to check. The *morceau* was of light and graceful structure. The accompaniment was evidently suggested by the song in *Ruy Blas*, "Why listen to the carols?" indeed the whole colouring struck us as being similar to that charming extract.

ROYAL SURREY GARDENS.

What we had heard concerning the sudden recall of the band of the Belgian *Guides*, turned out to be quite correct. M. Bender and his talented *troupe* gave their last performance on Tuesday last. M. Jullien not having returned from the provinces, the services of Mr. Alfred Mellon were called into requisition, and under his able direction miscellaneous concerts have since taken place, to the gratification of all those who appreciate spirited conducting with perfect freedom from extravagant gesticulation.

The first of this new series, as it may be termed, of concerts took place on Wednesday, when Madame Gassier and Mr. Sims Reeves were the vocalists. It was a pattern programme as regards length. See, ye monster-concert-projectors:—

PART II.

Overture, <i>Zampa</i>	..	..	..	..	Herold.
Quadrille, "The Brighton"	..	..	..	..	Mellon.
<i>Adagio</i> , from Symphony in A minor	..	..	..	..	Mendelssohn.
Song, "The death of Nelson"	..	..	..	..	Braham.
Solo, Flute, Fantasia in <i>Il Trovatore</i>	..	..	..	..	Pratten.
Aria, "Ah, fors' è lui" (<i>La Traviata</i>)	..	..	..	..	Verdi.
Overture, <i>William Tell</i>	..	..	..	..	Rossini.

PART II.

Operatic Selection, <i>Lucrezia Borgia</i>	..	..	..	..	Mellon.
Scene, "Miserere" <i>Il Trovatore</i>	..	..	..	..	Verdi.
Solo, violoncello.	..	..	..	..
Ballad, "Come into the garden, Maud"	..	..	..	..	Balfe.
Rondo finale	..	..	..	..	F. E. Baché.

This programme was none too tall; but the audience increased its stature one-third, by encouraging four of the pieces. Mr. Reeves was the first to suffer the indignity. He declaimed the "death of Nelson" with such energy, that he was compelled to repeat the exertion; Madame Gassier was recalled for the already popular cavatina of Violetta; the "Miserere" scene, in which Madame Gassier and Mr. Reeves sang, was encored, and Balfe's ballad was redemanded. The orchestral music was admirably played. The solos in the operatic selection were by Mr. Willy, Mr. Crozier, Mr. Lazarus, and Mr. Haussler. Mr. Pratten executed the flute solo, and Mr. G. Collins was announced as violoncello, but the fantasia was played by some one else (Mr. Demunck?).

We believe M. Jullien returns the next week to make preparations for the grand "Seacole" demonstration that commences on the 27th.

CRYSTAL PALACE.

Rossini's *Stabat Mater* was repeated at the opera concert of yesterday. To-day, in addition to an attractive concert of vocal and instrumental music, the whole of the fountains will play, for the first time at so low a rate of admission.

The following is the return of admissions to the Crystal Palace for six days, from July 10 to July 16:—

	Admission on Payment.	Season Tickets.	Total.
Friday	July 10 (7s. 6d.)	1,233	2,550
Saturday	" 11 (2s. 6d.)	1,961	1,849
Monday	" 13	10,596	670
Tuesday	" 14	9,806	763
Wednesday	" 15	7,252	496
Thursday	" 16	7,192	568
	38,040	6,901	44,941

MISS GRACE ALLEYNE took a benefit at the Marylebone Institution, in Edward-street, Portman-square, on Wednesday. The theatre of the institute was but thinly attended. Let us take the opportunity of recommending syrens to take their benefits before a sultry July day repels so many whom the popularity of the *beneficiaries* would attract. Miss Alleyne won her fair name about five years ago by the native purity of her style and the singular sweetness of her voice. Her assistants on this occasion were Mr. Croft and Signor Vantini, Miss Messent, Miss Mary Huddart, and Miss Bellingham; Herr Ganz (pianoforte), and Herr Pollitzer (violin). Among the fair *beneficiaries*' achievements for the nonce were Mozart's difficult recitative and aria, "Non temer," very nicely sung, the violin obbligato being taken

by the last-named gentleman with equal taste and feeling. Bishop's "Bid me discourse," one of the syren's known popularities, was given with her usual effect. The vocal feature of the concert was a new song of Mr. Mellon's, denominated the "Syren's Song," one of the most graceful of the many graceful *bagatelles* of that writer, who, moreover, had a grace to interpret it in the person of Miss Messent, and is now finally indebted to us for this graceful acknowledgment of its claims, and but for a little ungraceful length and monotony in the passage writing, Miss Messent would, "in the twinkling of an eye" have obtained an encore for it. After a song of Mr. L. Williams's, by Miss Bellingham, who has a nice contralto voice, the heat of the weather, with its accompaniments of lassitude and headache, induced us to leave. Mr. Croft, Signor Vantini, and Miss Huddart gave us each a song. The former gentleman has a good tenor voice, which he manages with skill and taste. Herr Wilhelm Ganz played a fantasia on the pianoforte from *La Traviata*. He possesses prodigious digital strength and activity. He also introduced us to a pupil—Mdle. Estelle Silvester, a young and pretty French girl, who played a fantasia from *Lucia*, and Herr Pollitzer gave us another from the *Pirata*, on the violin. His chief recommendation is his tone, as fine a one as we ever remember to have heard from the instrument.

MR. H. C. COOPER.

As this eminent and deservedly-popular violinist is about to leave our shores for the United States of America, we are sure that an outline of his musical career will be acceptable to our readers. Mr. Cooper is one of the few rare in stances in which precocious fame is maintained until perfected at a riper period of life. It too frequently happens, where the higher faculties are early developed, that the premature excitement to which that development gives rise, produces exhaustion and decay, "nipping the spring's sweet promise i' the bud," and leading to disappointment severe, just in proportion to the expectations raised. The talent which Mr. Cooper manifested in his childhood has "grown with his growth and strengthened with his strength," and now, his knowledge expanded and justified by a diligent study of all the best schools and models, his taste refined and chastened by a musical experience of no ordinary kind, and his mechanical command of the instrument perfected as the reward of laborious practice, he stands confessedly pre-eminent over all the English violinists that have ever lived. Indeed, considering Mr. Cooper with reference to all the requirements that may be looked for in a master of the violin, a soloist combining taste and feeling with great manipular excellence, an orchestral player capable of interpreting the most severe studies of the classical composers, and a leader equal to the discipline and control of a numerous orchestra, we do not think that we shall far overstep the mark if we claim for him the very highest position in his art. Mr. Cooper was not five years of age when the violin was first put into his hand, and, whatever might have been the hopes which his early promise inspired, we doubt if any one could have dreamt at that period that the tiny hand which then grasped the bow would ever accomplish so remarkable a mastery of the instrument as that which it has now attained. He received his first lessons from Mr. Morris, a violinist of considerable pretensions, and so well was the instruction of the master, seconded by the aptitude and application of the pupil that the youthful musician was soon able to play, with a skill far beyond his years, the concertos of Viotti, Rode, and Kreutzer, with many other compositions of an advanced class. At eight years of age, Mr. Cooper had the benefit of instruction from Signor Spagnoletti, then leader and conductor of the Italian Opera House, and so rapid was his progress under that great master that before he was nine years of age he was deemed qualified to perform in public. Although the young violinist up to this time, 1830, had made no appearance before the world, yet his performances had been heard in private musical circles, and so well was his fame established amongst those to whom he was known, that, notwithstanding his extreme youth, he was readily engaged as violin soloist at the oratorios which were held during Lent, alternately at the Theatres Royal, Drury Lane and Covent Garden. His success was complete. We find his first performance thus noticed by the musical critic of the *Times* of April 1st, 1830:—"In the interval between the first and second parts, Master Cooper, a youth apparently between 9 and 10 years of

age, played Mayseder's variations, dedicated to Paganini. The remarkable justness of his intonation and the brilliancy of his execution are indeed surprising in one of his years. We have been told he is a pupil of Spagnoletti, but the style in which he played those variations were in striking accordance with the manner in which we have repeatedly heard them executed by Mori.' In a subsequent number the same critic said:—'Master Cooper repeated his concerto, and he will soon make most of the old ones look to their laurels. We speak of him not as a child, as he really is, but as a man, and a highly-gifted one.' The critics of the other morning journals expressed themselves in similar terms of eulogy, and the whole metropolitan press joined in his praises.

At this epoch of our hero's history, that marvellous violinist, Paganini, was astonishing all London by his performances, and Spagnoletti, being a friend of that truly great man, had an opportunity of introducing young Cooper to his notice. Paganini's confidence in Spagnoletti's judgment was great, and the intelligence of the juvenile fiddler also interesting him, he handed his own violin to the boy, and desired him to play to him. The eyes of the illustrious musician sparkled with delight as he watched the tiny fingers of the urchin fly over the finger-board, and at the close of the performance he warmly embraced the youthful executant, spoke encouragingly of his talent, ar.d, as an inducement to him to persevere in his studies, gave him an autograph admission to all his concerts. It will be readily believed that young Cooper was not slow to avail himself of the great privilege thus accorded to him, and not a note did Paganini play in public in London which did not vibrate gratefully on his admiring ear. To the opportunities thus afforded him, Mr. Cooper confesses himself indebted for the great facility he possesses in executing the pizzicato for the left hand, the harmonic passages, and the other peculiarities of that greatest of violinists. Upon the close of the oratorios, Master Cooper's services were in constant requisition, and scarcely a concert was given by any leading professor at which he was not engaged to play a concerto. In 1833-4, he made an extensive tour of the English provinces, and was everywhere received with enthusiasm. In 1836, he visited Bath and Bristol, making his first appearance in the latter city at a concert given by the Choral Society. The writer of this brief notice had the advantage of being present, and never did he witness a more decided and genuine success. The audience was an eminently musical one, and it endorsed in the strongest way the good opinion of the London *dilettanti*. In consequence of the "hit" he had thus made, tempting offers were made to Mr. Cooper, and he was induced to fix his residence at Clifton. He now became leader of the sacred performances in that city of the Bristol and Clifton Philharmonic Society, and conductor of the operas given at the theatre. These various engagements naturally proved of great advantage to the young violinist, introducing him to a practical acquaintance with a great variety of music and to the conduct of an orchestra; and no doubt it prepared the way for the great success which he afterwards achieved as leader of the Orchestral Union, &c. Nor during this period had Mr. Cooper an opportunity of neglecting his solo performances. His fame was well established throughout a large district, and he was continually playing in public as well as giving quartett and chamber concerts.

Mr. Cooper thus pursued his professional duties at Bristol till 1847, when Jenny Lind, accompanied by Balfe and other eminent artistes, made a tour of the principal towns in the West of England, and amongst other places visited that city. Mr. Cooper was engaged as solo violinist for those concerts, and so struck was Mr. Balfe with his mastery of his instrument, that he at once engaged him as one of the principal violins in the orchestra of Her Majesty's Theatre, of which he was at that time conductor. In the succeeding year, 1848, Mr. Cooper, to the great grief of his numerous admirers in the West of England, left Bristol, and took up his residence in London. It was not likely that talent like his would be long neglected in the great metropolis, and he was engaged in nearly all the principal orchestras. The first year of his return to London, he played one of Maurer's concertos at the Philharmonic Society's concert. His success was again great, and he was lauded by the whole of the metropolitan press as the best violinist that England had ever produced. Since that time he has had the honour of performing at the same society's concerts in 1852, Mendelssohn's violin concerto in 1854, Spohr's ninth concerto in 1856, the dramatic concerto, by

the same composer, and, lastly, on the 29th June, 1857, Beethoven's concerto. It was in 1856 that Mr. Cooper was appointed principal violin of the Philharmonic Society conjointly with Signor Sivori, each leading three concerts. He was also principal violin at the Sacred Harmonic Society for three years, during the greater part of which time Mr. Costa was conductor. He was engaged in the celebrated Beethoven Quartett Society, first as second violin, but afterwards to share the first violin with the other great artistes engaged at its performances. Subsequently, Mr. Cooper established, with Messrs. Patti, Sainton, and Hill, the Quartett Association, whose *matinées* were, in a musical sense, successful beyond precedent, and whose performances were regarded as the *ne plus ultra* of finished execution. Mr. Cooper was also leader of the band known as the Orchestral Union, and his services during his London sojourn were also repeatedly called into requisition at the musical festivals and classical concerts held in the great provincial towns.

An incident in connexion with one of the Quartett Association's concerts will show the high opinion formed of Mr. Cooper's abilities by one of the greatest musicians of the age:—Dr. Spohr, who was present, was so delighted with his finished and expressive playing, that at the conclusion of the performance he desired Dr. Wyde to engage Mr. Cooper to play the principal violin in a solo quartett of his own composition, which was about to be performed at a concert of the New Philharmonic Society. Nor did Dr. Spohr's notice of Mr. Cooper stop there. That great musician and violinist sought other occasions for expressing to him how highly he thought of his playing.

There are many incidents of interest which might, had space permitted, been included in this notice, and, as regards flattering notices of Mr. Cooper's powers, a volume might be readily collected, some of them from the pens of men whose musical reputations would stamp them with the highest value. Mr. Cooper may now be considered in the zenith of his powers, and we shall be much disappointed if his transatlantic tour does not bring to him greatly increased fame and no small amount of pecuniary advantage.

LEGAL.

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COURT OF QUEEN'S BENCH, GUILDFHALL, JULY 10.
(Sittings at Nisi Prius, before Lord CAMPBELL, and Common Juries.)

KINGSBURY v. DYER.

Mr. Prentice and Mr. Francis were counsel for the plaintiff; Mr. Malcolm appeared for the defendant.

The parties are both members of the musical profession, and the action was brought to recover compensation for the breach of an agreement, dated the 26th of August, 1855, by which the defendant, Miss Elizabeth Dyer, had bound herself as a pupil to the plaintiff, Mr. Kingsbury, for three years.

Mr. PRENTICE said he was happy to state that the parties had agreed to a settlement; the lady, who had been married since the action commenced to Mr. Haigh, was to be relieved from her engagement and consent to a verdict for 20*l.*

Lord CAMPBELL.—I hope she will be happy in the new engagement into which she has entered.

Verdict for the plaintiff.—Damages, 20*l.*

Opera.

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HER MAJESTY'S THEATRE.—At Signor Giuglini's benefit, on Monday, there was another *bouquet*, a culling from various operas. Portions of *Il Trovatore*, *Lucia*, *Il Pirata*, *I Martiri*, and *La Favorita*, were performed. Signor Giuglini's greatest effect being produced in the aria from *Il Pirata*, "Tu vedrai," Rubini's famous song. He sang it uncommonly well, and in this, as in all the other pieces, he obtained the applause his talents deserved.

L'Elisir d'Amore has been given with the following cast: Adina, Madle. Piccolomini; Nemorino, Signor Belart; Dulcamara, Signor Rossi; Belcore, Signor Belletti. The soprano and the tenor have been eminently successful, but Signor Rossi's delineation of the quack doctor is too superficial. There is a lack of that dry and lurking humour which characterizes Ronconi's assumption of the part.

The performances at reduced prices, which are to be given during the next week, will be sure to draw enormous audiences. Mozart's *Le Nozze di Figaro*, in which we devoutly hope Alboni is to be cast, will be performed during the "extra" season.

ROYAL ITALIAN OPERA.—The production of *Fra Diavolo* with Italian *libretto*, some new pieces, and recitatives in lieu of the usual connecting dialogue, has been exceedingly successful. What other result could have been expected from such exquisite and piquant music, a *mise-en-scène* so liberal, a cast of such irreproachableness. The withdrawal of Mario from the part of *Fra Diavolo* which he had promised to assume cannot be regretted, so admirably does Signor Gardoni enact the rôle and sing the music. Madame Bosio's singing as Zerlina is perfection, and Madlle. Marai as Lady Pamela is more than usually good. The remainder of the parts are thus distributed: Lorenzo, Signor Neri-Baraldi, Giacomo and Beppo, MM. Zelger and Tagliafico; Matteo, Signor Polonini; Lord Roeburg, Signor Ronconi. Auber has introduced several new pieces—new at least to the opera. A duett in the first act is either taken from *Le Serment*, or bears a prodigious resemblance to an air which figures in the overture to that little-known opera of Auber's. Other interpolations have taken place, more or less effective, to which he have not space to allude. The grouping of some of the present scenes reflects great credit upon Mr. Harris. They are really striking.

SURREY.—Mr. Henry Squires, announced as "the great English tenor," who has just completed a successful tour in Italy, made his *début* in England at this theatre on Wednesday, as Manrico, in Verdi's popular *Trovatore*. This gentleman's voice appears to us to be naturally a baritone, which has been forced upward to the tenor pitch. All the best notes are within the baritone compass. Up to tenor G, the quality of the voice is exceedingly fine; above this the notes are somewhat forced and artificial, and from the evident effort in sustaining them, are not always intonated with perfect correctness. It further appears to us that the notes, within the compass of the voice, have not invariably the same quality of tone, a singular characteristic, and, if true, affording a strong presumption that the singer has injured a fine organ by forcing it beyond its natural powers. With regard to Mr. Squires's other qualifications, we will for the present confine ourselves to recording his reception, especially as we did not reach the theatre until the end of the first act, in which occurs so much of the most important part of the music assigned to Manrico. The song in the third act, "Oh yes, thou'rt mine," was encored. The *duettino* between Azucena and Manrico, "Home to our mountains," one of the author's deservedly popular pieces, together with the trio which follows it, was loudly demanded. Mr. Squires's *début* may, therefore, be pronounced as decidedly successful; and he unquestionably possesses qualifications if not to call for unmixed admiration, at least to excite attention and stimulate curiosity. Mr. Durand, as the Count, was encored in his song "The tempest of the heart." The house, in spite of the heat, was crowded.

Theatrical.

—o—

HAYMARKET.—A new original comedy in three acts, entitled *The Victims*, was produced on Wednesday se'might, for the benefit of Mr. Buckstone. The piece is one of wit and character rather than action, and bears the national *affiche* plainly enough upon it. Mr. Merryweather (Mr. Howe), who has inherited a large city fortune, has married for love, a spendthrift literary lady, who affects sentiment and indisposition, and leaves her husband to eat his breakfast alone; and if a friend calls in to enjoy this social meal with him, he finds that the "larder has been cleared out" by the lady's visitors overnight. Mrs. Merryweather (Miss Reynolds) has also a couple of sympathetic friends in the persons of Miss Braid (Mrs. Poynter) and Mr. Fitzherbert (Mr. Farren), a poet of the Byronian school, who, though he does not "call himself a villain," acts somewhat in the character of one; for while affecting a platonic *liaison* with Mrs. Merryweather, he has got a little wife (Miss Oliver) at home, who is toiling to gratify his pride and expensive habits by working (under her maiden name, however, and unknown to her husband,) in the double capacity of a milliner and professional vocalist. She is also persecuted by Mr. Butterby (Mr. Buckstone) who follows her about with love speeches, although

he is already betrothed to Miss Braid, whose jealousy being excited by the discovery of a copy of verses (enclosed in a bouquet) supposed to be written by Butterby, but, in reality, addressed by Fitzherbert to Mrs. Merryweather, quarrels with the swain, to bestow her smiles on a Scotch philosopher, with whose literary jargon he is at once mystified and delighted. Meantime Merryweather becomes jealous of Fitzherbert's platonics with his wife, who, encountering her husband alone with Mrs. Fitzherbert, at the house of the latter, is, in her turn, visited by the green-eyed monster. These jealous starts, however, are over almost as soon as they are felt, and are consequently mere episodes in the piece. The main incident turns on the exposure of Fitzherbert's profligate and heartless conduct towards his wife. This is excellently managed. Mrs. Merryweather, at an assembly at her own house, calls the attention of her friends to a fair protégée, whom she has shielded from an idle and profligate husband, who spends the produce of her ceaseless toil in luxury and intrigue, and requites her affection by neglect and impatience; while Mr. Fitzherbert, pronouncing such a fellow to be unworthy even the form of humanity, is presented to his wife and staggered at once into shame and repentance, at finding that he is himself the object of his own denunciations. This is the best, perhaps the only, really dramatic incident in the piece, which is kept alive by the point and vivacity of the dialogue, and the amusing variety of the characters. Of these, the poet is the best, and would have borne elaborating into the principal figure of the piece. Mr. Farren not only played, but dressed and looked the character exceedingly well; a little more ferocity and the picture would have been complete. Miss Reynolds was a most efficient representative of the indolent and affected Mrs. Merryweather, and among her other good qualities, is a very empress of the toilet. Her morning and evening dress is, each, an epitome of appropriate grace. Her appearance in the latter elicited a buzz of admiration. Although characters of sentiment are not best suited to Miss Oliver, yet she played the poet's wife very nicely. Who does not remember, at the Marylebone some five or six years ago, the pretty Martha Oliver, then just budding into womanhood, and now expanded by time and popular favour into a full-blown rose. Mr. Buckstone was, of course, as amusing as ever. His endeavour to purchase peace from his offended fair, by presenting her, on his bended knee, with a pair of inexpress— as an emblem of her future power, only entreating her to use it with moderation and forbearance, is a joke which, absurd and extravagant as it is, told with amazing force on the risible muscles of the audience. Mr. Howe's part gave him no opportunity for exertion. A couple of servants (Mr. Cox and Mr. Clarke), who talk about *literary* people, and a saucy Abigail, played by Miss Laurie, are not the least amusing figures in the piece, which is from the pen of Tom Taylor.

In Mr. R. B. Brough's new burlesque *Masaniello*, at the Olympic, Masaniello (Mr. Robson) having drunk of the poisoned chalice, conjures up all sorts of hallucinations. Being a fisher king, he thinks he may be a king fisher, and, as a ruler of the greatest fishes, may be called the Prince of Whales. Will it be believed, that since the production of the piece the Lord Chamberlain has, as we are credibly informed, interdicted this last not over good joke, as being indecorous and disloyal? Can the censors of plays write themselves down asses more conspicuously?—(*Morning Chronicle*).

Theatres.

PRICES. TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Boxes, 2s. 6d., and 1s. 6d.; Galleries, 6d.; Pit and Promenade, 1s.—Doors open at half-past 7, commence at 8.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle,

5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

HER MAJESTY'S THEATRE.—Private Boxes, £1 1s. to £7 7s.; Stalls £1 1s.; Pit, 10s. 6d.; Gallery Stalls, 5s. and 7s.; Gallery, 3s. Doors open at half-past 7, commence at 8.

ROYAL ITALIAN OPERA, LYCEUM.—Pit, 8s.; amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s. 6d.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7,

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2½; display of the Grand Fountains, 4½.

Madame Roubaud de Courmand's matinée, 4½, Portman-square. Performance of *The Frozen Deep* at the Gallery of Illustration. *La Traviata*, the last tableau of *Marco Soada*, and a new divertissement, *Alpheus*, at Her Majesty's Theatre, 8. *Fra Diavolo*, at Royal Italian Opera, 8.

MONDAY.—*Lucia*, and an act of *Il Barbieri*, Her Majesty's Theatre, 8.

La Traviata and *La Longandiera*, Royal Italian Opera, 8.

TUESDAY.—Choral Festival, St. George's Chapel, Windsor, 12. *La Figlia*, and last act of *La Favorita*, at Her Majesty's Theatre, 8.

Lucia, at Royal Italian Opera, 8.

WEDNESDAY.—*Il Trovatore* at Her Majesty's Theatre, 8. Lecture at St. Martin's Hall on "Week-day Preachers," by Mr. Thackeray.

THURSDAY.—*La Cenerentola* and last scene of *I Martiri*, at Her Majesty's Theatre, 8.

FRIDAY.—Crystal Palace Opera Concert, 3. Mr. Charles Dickens's reading of his Christmas Carol at St. Martin's Hall.

Mr. Alfred Wigan's Benefit, Olympic Theatre, 7½. *La Traviata* at Her Majesty's Theatre, 8.

SATURDAY.—Crystal Palace Concert, 3. *Il Don Giovanni* at Her Majesty's Theatre, 8.

ANNOUNCEMENTS FOR THE SEASON.

July 17.	Crystal Palace opera concert, morning.
" 24.	Crystal Palace opera concert, morning.
" 31.	Crystal Palace opera concert, morning.
Aug. 8.	Crystal Palace Poultry Show.
" 10.	Crystal Palace Poultry Show.
" 11.	Crystal Palace Poultry Show.
" 12.	Crystal Palace Poultry Show.
Sept. 9.	Crystal Palace Flower Show.
" 10.	Crystal Palace Flower Show.
" 11.	Crystal Palace Flower Show.

CHORAL SERVICES

On July 12, being the fifth Sunday after Trinity.

ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Worgan in E flat.	King in C.	
A.—Randall in E.	Ditto.	Wherewithal shall a } Boyce. young man.

CHAPEL ROYAL, ST. JAMES'S.

M.—Crotch in A.	Travers in F.	Plead Thou my cause. Mozart.
A.—Dupuis in B flat.	Ditto.	The Lord is my shepherd. Kent.

LINCOLN'S INN.

M.—Farrant and Langdon in F.	King in F.	O God of my righteousness. Greene.
E.—Handel in F.	Ditto.	O Lord, Thou hast } Croft. searched me out.

TEMPLE CHURCH.

M.—Cooke in B flat.	Barrow in F. Sanctus, &c., Mendelssohn.	O give thanks. Purcell.
E.—Mornington in E flat.	Barrow in F.	Rejoice in the Lord } Purcell. alway.

For July 19.

ST. ANDREW'S, WELLS STREET.

M.—Savage in C.	Boyce in A.	How goodly are thy tents. Ouseley.
A.—Travers in D.	Ouseley in E.	Sing praises. Croft.
E.—Ditto.	Goss in E.	Praise the Lord. Goss.

Provincial.

LEEDS.—CHOICE OF ORGAN PLANS FOR THE TOWN-HALL.—On Monday afternoon the Town-hall Committee of the Leeds Town Council met for the purpose of receiving and deciding upon the report of the sub-committee appointed to examine the plans sent in for the erection of an organ in the Town-hall. It may be remembered that the Town Council, last year, voted a sum of £5,000 for the erection of an organ in the large hall; and that the Town-hall Committee advertised for plans and specifications for an organ, the cost of which should not exceed (exclusive of case &c.), £4,000. Eight sets of plans were sent in, and a sub-committee was appointed to examine and report upon them. The sub-committee reported that they had examined the various plans and specifications sent in, and recommended that the plans marked "Semper fidelis" should be adopted. The Town-hall Committee then passed the following resolution:

"That the report of the sub-committee on the organ plans now read be adopted, and that the sum of £150 be awarded to those plans bearing the motto 'Semper fidelis,' as the best set,—to be paid only on condition that the committee can succeed in making a contract for the completion of the organ in all respects equal to the specification sent in, and of material and workmanship satisfactory to the organ committee, and for the stipulated sum of £4,000."

The chairman (Mr. Ald. Hepper) then opened the sealed envelope bearing the motto "Semper fidelis," and announced to the

committee that these plans had been sent in by Messrs. Henry Smart, London, and William Spark, Leeds. The organ committee were then instructed to advertise for tenders for the erection of an organ according to the plans and specifications which have obtained the prize. The organ, therefore, is now in a fair way of getting into the hands of the builders; and we may add that the hall and tower will—if all goes well—be completed next summer. The interior work is being pushed forward with the utmost vigour; and in addition to securing an ample supply of stone, a contract has been entered into for the workmanship of the tower. We understand that an effort will be made to secure the holding of the annual meeting of the British Association next year at Leeds; and if this effort prove successful, the Town-hall will be completed in time for their reception.

M. JULLIEN'S CONCERTS.—On Friday, Saturday, and Sunday last, concerts were given in the Leeds Royal Gardens, by Monsieur Jullien's band; on the last-mentioned day sacred music being exclusively performed. Signor Picco, the whistler, and the Misses Brougham (vocalists) were additional attractions. The attendance was about as follows:—Friday, 2,000; Saturday, 5,000; Sunday, 10,000. With the exception of a miserable burlesque by Picco, who attempted "On mighty pens," the music gave general delight.

NEWCASTLE-ON-TYNE.—SUNDAY BANDS.—A band, supported by voluntary contributions, has commenced playing on the Town-moor on Sunday evenings, which attracts considerable numbers of the working classes from the town. The Hon. H. T. Liddell, M. P., in forwarding a subscription of £2. to the secretary, says he is glad to hear that it is contemplated to establish a band on the Town-moor on Sunday evenings, as he considers this a perfectly legitimate, healthful, and innocent means of recreation for the working classes, after due respect for the Sabbath has been shown by the closing of all places, both of business and amusement, during those portions of the day set apart for the performance of morning and afternoon services in the churches.

SEVENOAKS.—The Choral Society brought their first season to a remarkably successful close on the 7th instant, the pieces they sang being enthusiastically received by a very numerous audience. At the close, Silas Corke, Esq., eulogized the society, and gave Mr. Filby, the conductor, his full share of praise. The society will reassemble in October next.

ORGAN.

A new organ, of which the following is a description, has just been completed by Mr. Groves for the church of St. Philip and St. James, Ilfracombe:—

GREAT ORGAN, CC to F.		
Open diapason	8 feet.	Twelfth.....
Stopped diapason, bass (CC to C)	8 "	Flute octavante (C).....
Choir open diapason	8 "	Fifteenth.....
Keraulophon (C)	8 "	Tierce.....
Clarabel flute (C)	8 "	Sesquialtera (2 ranks.).....
Principal	4 "	Grand posse.....

SWELL, C to F. (Keys to CC.)		
Double diapason (wood)	8 feet.	Harmonic.....
Open diapason	8 "	Fifteenth.....
Stopped diapason	8 "	Cornopean.....
Principal	4 "	Oboe.....

PEDAL, CCC to E.		
Open diapason	.....	16 feet (wood CCC to CC, metal upwards).

COUPLERS.		
Swell to great.	Great to pedal.	
Swell to octave.	Octave to ditto.	

Several organs which we have inspected within the last few months, of dimensions similar to the foregoing, have given evidence of a desire on the part of the builders to provide virtually a "choir" organ, even though they be not instructed to make a third row of manuals with corresponding sound-board, &c. Until lately, too many of our English organs of two manuals had no gradation of tone but what might be obtained from the use of the swell pedal, the great organ consisting exclusively of stops conducive to power, quality and gradation being left out of the question. In such organs the stops ran pretty generally thus open diapason, stopped diapason, principal, twelfth, fifteenth, sesquialtera, trumpet; and these being, as they should be, pretty strongly voiced, the want of a *mezzo-forte* combination was universally felt. The dulciana, gembhorn, keraulophon, clarabella, the various kinds of flutes, the

gamba tribe of stops, and the clarinet are now very frequently embodied in the great organ, to the credit of all concerned in the specification or construction of organs, since, in the absence of a third row of keys, the variety which the employment of such stops as the principal manual affords must be considered as a great boon. There is one grand omission, however, to which we must call attention, an omission of so remarkably patent a kind that it is truly wonderful we should have the opportunity of pointing it out. In most organs, even the uninitiated observer may perceive some horizontal pedals (of iron or wood) projecting over the forward part of the pedal key-board, and the object of these is to enable the performer to shift many of the stops without removing his hands from the keys. Even the "uninitiated" aforesaid would grant this to be a most accommodating arrangement, but what will be his surprise when we tell him that the magic number—three—is pertinaciously adhered to, *without regard to the number of stops*, or the varied combinations which an increased number positively necessitates. Can anything be more opposed to common sense?

We can imagine no excuse for this disregard to the comfort of the player, and we trust that organ-builders will in future permit mechanical facilities to keep pace with the enlargement of their instruments. We have some excellent organists among us, who obtain such command over their instruments, and preserve such coolness in playing, as to enable them to shift stops with the hand without discomposure, but even these feel the want of more ready combinations; while many an early student in a rural district, called upon to preside at one of these three-pedalled organs, fumes and fusses, and often leaves out half a bar of music (or makes the bar wait!) in order to grasp the stops he requires. We have heard a many organists, good, bad, and indifferent, and we have come to a determined conclusion that the organ is a very difficult instrument to preserve strict time upon. We cannot say why there should be this difficulty, but assuredly it is the case. Possibly the anxiety consequent upon the shifting of the stops, the changing from one manual to another, and the difficulty of pedal execution, coupled with the impossibility of accenting the music, prevents any but the most rigid timekeepers from playing with precision, but the effect is still the same, and we cannot reckon many organists, amongst those we have heard, who have that faculty of abstraction which enables them to combine stops, turn over their music, and execute manually and pedally with distinctness, without interfering with the strictness of their time-keeping. Under these circumstances, certainly it behoves organ-builders to make every provision for the comfort of the organist, and every arrangement that will tend to the facilitation of his movements. Our most experienced executants on the king of instruments would not consider five composition pedals too many for the great organ alone. We would suggest that they be thus disposed:—1, full; 2, full without reeds; 3, full to fifteenth; 4, diapasons and principal; 5, diapasons only. These are combinations that are in constant requisition. No. 4 should draw all of 8 and 4 feet, except such as are intended specially and only as solo stops. No. 5 might give a single open diapason, the stopped diapason being not always desirable, and, if there is another open diapason, the effect of the two being exceedingly hard. When to these are added the high-mouthed stops of the dulciana and gamba *genus*, and the soft wood ranks of the clarabella and flute, it is particularly evident that one or two more pedals are required, and the absurd insufficiency of the magic "three" becomes patent in the extreme.

What we have said concerning composition or combination pedals is of course intended as a forcible hint to organ-builders in general, though we believe the cap will fit Mr. Groves. We find no mention of these pedals amongst the memoranda we made on the occasion of our visit, but we think there were only "three," and we are sure there were no more than four. Let us, however, do this rising builder the justice to state that he has provided some facilities which we do not frequently meet with in organs of the same dimensions. In addition to the swell to great octave coupler, and the octave pedal coupler, which adds the swell manual (in spite of its only extending to C) to the pedal as a 4-feet range, the stops are placed in two horizontal rows, immediately over the swell key-board, where they are seen more readily, and reached with greater ease and promptness. The metal portion of the pedal diapason, by means of an extra draw-stop, can be employed separately, whereby a distinct 8-foot pedal of agreeable quality and bulk, is attainable.

"Est natura hominum novitatis avida," so the twelfth has ob-

tained a novel nomenclature, being here styled "harmonic." This is an unhappy nickname, since a quint, a tierce, or a larynx might with equal justice lay claim to the title of "harmonic," and as there is no indication of the pitch (in feet) on the stop-knob, some good folks might be puzzled. This freakish christening is likely to be the more perplexing, because the term twelfth is employed in the great organ, and harmonic in the swell. A twelfth in the swell is so unusual that people must not be expected to take it for granted that the "harmonic" is a twelfth, even though it comes betwixt a principal and a fifteenth.

We cannot account for the separation of the tierce from the sesquialtera, the latter having only two ranks. Had the organ been tuned upon the plan of equal temperament, it might have been sufficient reason.

"Grand Posauine" is a misnomer. The term grand, which in musical matters should only be applied to a particular description of pianoforte, or a concert in which a full orchestra is employed, has become abused, and consequently ridiculous; and "Posauine" is more frequently understood to indicate a 16-foot reed. (Another dive after novelty.) Organ-builders must not get extravagant; they may make all the internal and external improvements they list, but they mustn't set to work calling their stops all sorts of queer names, else we shall fail to recognize them.

Speaking of internal improvements reminds us that the system of direct action, of which we believe Mr. Groves is a staunch advocate, is employed in this organ. The plan has manifest advantages, not the least of which is, that derangement of the action can be more promptly remedied. Accidents will happen in the best-regulated organs, and we cannot think that the old roller-boards admit of the ready repair that could be applied to the direct action. We can certainly speak highly of the touch of this organ, and an inspection of the interior convinced us of the advantage of the system in point of simplicity. With some instruments we believe the direct action is obtained by a fan-like spreading of the trackers. In this case the trackers proceed from right to left at an uniform degree of obliquity, the sound-board of the great organ being at right angles with the manual. A discussion of this system, by some of our organic correspondents, we feel sure will not be without interest.

The organ, we are shocked to say, is to be stuck in a corner of the church, under an arch. Its tone will do its best to come out by means of two fronts, one facing the chancel, the other the body of the building. The former has the key-board, and a row of illuminated pipes (the open diapason of the great organ)—the other front contains the metal portion of the pedal pipes.

The general construction and voicing of the instrument is praiseworthy. The open diapason might have been more round and full, without harm being done, but, as the tone of the instrument is altogether rather chastened than full, it cannot be considered faulty. We do not insinuate that the organ is weak, though we fear that its location will be against it, and think that stronger voicing might safely have been adventured. It is finished with the utmost neatness, and possesses many good points.

It gives us great pleasure to announce that this instrument has been presented to the church by a private gentleman. We trust that his liberality will be rewarded by his entire satisfaction with the instrument when erected in its legitimate abode.

Reviews.

"THE LIFE OF HANDEL," by Victor Schelcher. Trübner and Co.

(Continued from page 324.)

The date of the birth of Handel, it appears, has been generally erroneously stated, most of his biographers asserting that the great composer was born on the 24th of Feb., 1684. A work by Dreyhaupt, a very veracious author, gives the date, Feb. 23rd, 1685, and the books of the church of Notre Dame de St. Laurent, at Halle, (Handel's birthplace,) show that he was baptised on the 24th Feb., 1685. The fact of baptism at that period always taking place the day after the birth, is in support of Herr Dreyhaupt's assertion, and if additional proof were wanting, it is afforded by the MS. of Handel, who dated *Solomon*, June 18th, 1748, *stat. 63*, and *Jephtha*, August 30th, 1751, *stat. 66*.

Handel's father was a surgeon, and was sixty-three years old at the time of the birth of the musician. He does not appear to

have had any great fondness or respect for music, since he would neither send him to any of the public schools, nor permit him to be taken to any place where he could hear music, and this not from any justifiable parental anxiety as to the result of the child's musical precocity, but from sheer contempt for the art of music! The juvenile, nevertheless, managed to get a spinette, whose strings were banded with cloth to deaden the sound, and this instrument he concealed in a garret, whither he repaired when the family retired to rest.

The old surgeon was afterwards obliged to give way to Handel's ardent passion for music. He had, by a former marriage, a son, who was *valet-de-chambre* to a German prince, and he took Handel when he was going on a visit to him. On arriving at the ducal palace, the child obtained access to the organ, and was overheard by the Duke, who naturally inquired the name of his new organist. Little Handel was brought to him; recognising at once his innate genius, he persuaded his father to let him take lessons. He was placed under Zackau, the organist of Halle Cathedral, and from him he obtained valuable instruction in counterpoint, fugue, and canon, with the advantage of access to a very large quantity of music in a variety of styles. The little pupil was at this time about 8 or 9 years old, and it is stated that, amongst other complete pieces which he wrote at this time, there were six trios for two hautboys and bassoon, copies of which were reported to be preserved in the library at Buckingham Palace. M. Schelcher, does not, however, appear to have been successful in discovering them.

Handel was now studying the harpsichord, the violin, the organ, and the oboe. The latter was his favourite instrument, and, if we may judge by his scores, he appears to have retained his predilection for it.

We must now reluctantly break the thread of our review of this interesting life (from positive want of time this week). The following lengthy extract is from a later portion of the work, and will be read with eagerness by those who are not conversant with the early days of oratorio. It is one of those passages of a somewhat digressive character, which occur occasionally in this book, and which we purpose extracting as possessing abstract interest:—

"The *Mysteries*, or *Moralities*, in which dialogue was mingled with psalms and hymns, date as far back as the Middle Ages, and belong to an epoch which cannot be precisely determined. These took a certain regular form about 1540 or 1550. St. Philip of Neri, founder of the Congregation of the Oratorio at Rome in 1540, wishing to turn to the account of religion that passion for theatrical entertainments which tempted the Italians from the church, and above all during the Carnival, conceived the idea of bringing the theatre *into* the church. He caused sacred dramas to be composed ('drama sacro'), which were accompanied by music and dances, and which were played in the chapel belonging to his order. The project was successful; the people hastened to enjoy this gratuitous amusement, and the custom became general in all the cathedrals. The *Sacred Drama* of an entirely religious character, which had replaced the *Mystery*, in which profanity was mingled with religion, remained, for more than half a century, a poem with dialogue spoken and sung. Burney has established, in a much more satisfactory manner than Father Menestrier, the origin of the oratorio, properly called *sacred drama*, in which even the dialogue is sung. He has clearly elucidated the question at page 84 *et seq.* of the fourth volume of his *History of Music*. The first work of this kind, *Animæ e Corpo*, is due to Emilio del Cavaliere, and was represented at Rome in February, 1600, in the church of the Oratorians, Santa Maria della Vallicella. Emilio had already attempted compositions with recitations—that is to say, with dialogue sung—in two pastorals, *Il Satiro* and the *Desperazione de Fileno*, privately executed at Florence in 1590.

"Some authors derive the word oratorio directly from the Latin *orare*, to pray; but this appears to be an error. The new religious musical dramas preserved their name of *sacred dramas* ('drama sacro') until about the year 1640, when Baldinucci, who died in 1642, wrote *Two Fedes*, which was founded upon Abraham's sacrifice, and *Il Triunfo*, which was on the coronation of the Virgin, both in two acts. He it was who took the fancy to call these works *Oratorios*, because they bore a strong resemblance to the performances of the Fathers of the Oratory; and this title became gradually substituted for that of *sacred drama*, and has been handed down to these days.

That the oratorios were represented on stages, which were erected in the churches and convents, with costumes, decorations, action, and dancing, there cannot be the slightest doubt. Emilio del Cavaliere, or his publisher, at the commencement of his printed score, gives the necessary instructions for the scenes, and it is evident that choruses, 'à l'antique,' accompanied the dances. Catholicism thus lent its countenance to mountebanks—as foolish people are in the habit of calling actors—

whilst they sentence to eternal perdition all who show them any favour; which is, after all, but a new title to the regard of honest men. It is perfectly certain that the ecclesiastical thunders which have been fulminated against ballets, are, relatively speaking, of a very recent date. Without citing the example of David, who danced before the ark, I have myself seen in Mexico (during the year 1829) people dancing in all the churches at certain festivals. Groups of from ten to twelve persons, with a violin or guitar, made each chapel a choreographic station, while the monks and priests looked on. This was evidently a traditional form of worship, which had been preserved ever since the conquest of Mexico. Father Menestrier says that he has seen in Spain, on Easter Sunday, the priests taking the choristers by the hand, and dancing with them in the choir, whilst they sang hymns of jubilation.

"About the end of the seventeenth century, oratorios were in Italy quite as numerous as operas. They were *played* in the churches, as *Esther* and *Athalie* (which may be called *tragic oratorios*) were played at St. Cyr, in France. The sacred did battle with the profane. Gradually these entertainments were only given during Lent and the Holy Week, as a recompence to the public for its abstinence from the theatres, which the ecclesiastical power was potent enough to close. But in proportion as religion lost its empire, it adopted severer laws in order to maintain an imposing exterior. Oratorios were first banished from the temples; then, the people going always to them as to a theatre, the theatrical action was suppressed, and so, whilst they preserved their dramatic form of personages and division into scenes and acts, they were thenceforth only performed in ordinary costumes; making them, in fact, a kind of religious concert. And that is the form in which they are still executed.

"The children of the Chapel Royal of St. James's had, in their innocence, represented *Esther* 'with action'; but Handel, fearing the clamour of the zealous, conformed himself to the Italian custom, and gave it 'without action.' This is all the more curious, because the *Esther* of 1720, played by the children of the Chapel Royal, had scarcely any action in it; whilst the author, in retouching it, seems to have had it for his principal object to bestow upon it a dramatic form and interest. The book, divided 'into acts and scenes,' with the names of the personages at the head of each scene, gives it, in fact, quite the appearance of a lyric tragedy. But in a country where the Bible is so revered, it could not be suffered that the prophets should be introduced 'upon the boards.' It is long since enlightened minds began to protest against this shortsightedness in matters of Art. The Rev. John Mainwaring himself (although very far from being of a revolutionary spirit), said, in 1760:—'In times when narrow notions were more in vogue, and when even men of sense were governed rather by appearances than by realities, oratorios would not have been tolerated. In these happier days the influence of prejudice was not, indeed, quite strong enough to exclude these noble performances, yet it is even still strong enough to spoil them; for, are not the very same arguments which prevailed for admitting oratorios sufficient to justify the acting them! Would not action and gesticulation, accommodated to the situation and sentiments, joined with dresses conformable to the characters represented, render the representations more expressive and perfect, and consequently the entertainment much more rational and improving. Racine's *Esther* and *Athalie*, set by Lulli, and performed at the convent of St. Cyr, by order of Madame de Maintenon, had all the advantages of theatrical imitation. Indeed, the best performance, if properly dramatic, without the helps of suitable action and proper dresses, must needs lose a considerable part of that force and clearness, that life and spirit, which result from a full and perfect exhibition. Provided no improper characters were introduced (a thing easy to be obviated), what other inconvenience could possibly result from the further allowance here contended for it is hard to imagine.'

"Mainwaring wrote his book precisely one year after Handel's death, and with informations which he procured from Christopher Smith, Handel's secretary. It may be, therefore, that these reflections are the echo of Handel's own opinion upon the subject. The poems of the greater part of his oratorios protest loudly against the restriction imposed, for they are written from quite a theatrical view. *Belsazar*, although its sacred character is incontestable, is arranged entirely like an opera:—*Scene 1.*—An Apartment in the Palace. *Scene 2.*—The Camp of Cyrus before Babylon; a View of the City Walls, a River running through it. *Scene 3.*—Daniel's House; Daniel with the Prophecies of Isaiah and Jeremiah open before him. Other Jews. *Scene 4.*—The Palace. *Act II.* *Scene 1.*—The Camp of Cyrus without the City; the River almost empty. *Scene 2.*—A Banquet Room adorned with the Images of the Babylonian Gods; Belshazzar, his Wives, Concubines, and Lords, drinking out of Jewish Temple vessels, and singing the praises of their Gods; as he is speaking, a hand appears writing upon the wall over against him; he sees it, turns pale with fear, drops the bowl of wine, falls back in his seat, trembling head to foot and his knees knocking against each other, &c., &c.

"In *Joseph*, the locality and situation are always described:—*Scene 1.*—A Prison; Joseph reclining in a melancholy posture. *Scene 2.*—A Temple; the High Priest joining the hand of Joseph and Aenath at the altar, &c. So in *Sampson*:—*Scene*, before the prison in Gaza. *Act I, Scene 1.*—Sampson, blind and in chains; chorus of Priests of

Dagon celebrating his festival.' In *Deborah*:—*Part I. Scene 1.*—Deborah, Barak, Israelite Officers, and Chorus of Israelite Priests. *Part II. Scene 1.*—A grand military symphony; enter Deborah and Barak, with the victorious army of the Israelites. In *Jephtha*, Hamor is described in the east as 'in love with Iphis.' No two lovers in comedy say more tender things to each other than Michal and David in *Saul*:

'Michal.—A father's will has authorized my love,
No longer, *Michal*, then attempt to hide.
The secret of thy soul, I love thee, *David*.
And long have lov'd. Thy virtue was the cause;
And that be my defence.'

'David.—O lovely maid! thy form beheld,
Above all beauty charms our eyes;
Yet still within that form conceal'd,
Thy mind, a greater beauty, lies.'

"In *Joshua*, Caleb promises his daughter Achsah, to whoever shall take the city of Debir. 'The city is thine,' cries Othniel:

'Place danger around me,
The storm I'll despise;
What arms shall confound me,
When Achsah's the prize?'

"Is not this but the echo of the Cid, going to fight with Don Sanche for Chimene?

'Paraissez Navarrois, Maures et Castillons,
Et tout ce que L'Espagne a nourri de vaillants;
Unissez-vous ensemble et faites un armée,
Pour combattre une main de la sorte animée.'

"In spite, however, of their loving words, their dramatic instructions, and their directions for the *mise-en-scène*, these oratorios were never played, and as *sacred dramas* they were never intended to be; but the force of circumstances carried away both the author and the composer.

"Now that the artists appear in evening dress, the same singer has often, for economical reasons, several parts to support. This was already the case in Handel's time. Thus, according to the book of *Susannah*, Reinhold sang two parts which were diametrically opposed to each other—that of the virtuous Chelsias, and one of the elders, and, perhaps, also the judge, to whom no name is given. On the MS. of *Sampson*, on the other hand, the names of Mrs. Clive and of Signora Avoglio are attached to the part of the woman. This is one of the vices of these representations, in which the artists are seated; for it is impossible to recognize the personages, and one is apt to become confused in seeing several parts filled by one man, or a single part divided between two women, and thus one loses most of the dramatic intentions of the composer, and it is no longer an oratorio that one hears, but a concert. This system is unfavourable to Handel more than to any other composer, because he, more than any other—Mozart alone excepted—has given musically to each part its proper character.

"An oratorio is intended to represent, musically, a certain episode in the Scriptures, and why not, therefore, represent it in reality? Strange contradiction! Devotees permit every dauber to paint the countenance of Christ, to dress him and to exhibit him in the most solemn actions of his life; they do not object when he gives him a face after his own whim, or when he makes him act (as it were) upon the canvas; but when it becomes a question of making Deborah and Sampson act in the flesh and blood, they cover their faces with their hands in pious horror. Is it because the artists who would play in an oratorio are not of the number of the elect? But these are the very artists who actually sing the oratorios. In good truth there seems to be no sufficient reason for such contradictions; it is as if the want of sincerity in religious matters would pass itself off for being truly religious by taking from the oratorio its form, its light and shade—in a word, its physical life. In the times of the *Mysteries*, when there were real and sincere believers, such scruples were unheard of.

"Mr. Ropino Lacy, from his admiration of Handel, once conceived the design of restoring to his oratorios all their dramatic force, by representing them with costumes. As a means of feeling his way, he brought out at Covent Garden Theatre, in the month of February, 1833, the *Israelites in Egypt*, grounded on the *Moses* of Rossini, into which he introduced choruses from *Israel in Egypt*, with their sacred text. For my part, I do not approve of such mixtures; but *selections* were agreeable to the public taste at that time. In my opinion, oratorios ought not to be transformed into regular dramas, because, in that case, it becomes necessary to introduce into them foreign elements. These great works must be left as they are, forming, as they do, a new style, a thing apart, which is neither a concert nor a serious opera. In fact, they should be given in all their austerity, only with costumes, scenery, and action; thus avoiding the mistake of making them theatrical pieces, whilst giving them all the advantages of the stage. This bold attempt of Mr. Lacy obtained an immense success. The public went to Covent Garden without being in any way troubled in conscience. The Queen (then the Princess Victoria) and her mother, the Duchess of Kent, went there also, in the full persuasion that they were not committing any sin. Mr. Lacy then prepared *Jephtha*, by Handel, interpersed with various admired compositions from other celebrated oratorios by the same author. Everything was prepared, the posters announced the first representation for the 19th of February, 1834 (the first Wednesday in Lent), when a letter, emanating from young Lord Belfast, who had succeeded the Duke

[JULY 18, 1857.]

of Devonshire as Lord Chamberlain, caused the performance to be prohibited. The Bishop of London, Dr. Charles James Blomfield, had inoculated Queen Adelaide with his pious scruples, and the Lord Chamberlain obeyed their orders. England wished for oratorios in action—she had proved it in the preceding year; but Queen Adelaide and the Bishop of London opposed, and the thing became impossible. At that time religious concerts were given during Lent, and a letter inserted in the *Dispatch*, and addressed to the Bishop of London, exposed the absurdity of his scruples:—“ You object to *sacred music per se*; but if mixed up with a certain quantity of the *profane*, you are perfectly satisfied. Acid and alkali are dangerous when taken *separately*, but when *mixed* a delicious beverage for *souls* is the result! Is this *idiocy*, or is it *madness*? Is it the perfection of cant, or the *ne plus ultra* of solidity? The juxtaposition of the various pieces of music has frequently amused me, and I willingly give you part of a programme which reads thus:—‘ Angels, ever bright and fair,’ ‘ Meet me by moonlight alone;’ ‘ Let the bright seraphim;’ ‘ March to the battle-field;’ ‘ And God said;’ ‘ Whistle, and I’ll come to thee, my lad.’ ”

“ All the journals complained in much the same tone:—‘ If it was good to sing sacred songs, the effect on the mind must be greatly increased when the subjects they describe are embodied and represented to the eye; besides which, these acts are before us in a regular and well-connected series, and not subject, as formerly, to be rendered almost ridiculous by being preceded and followed by songs of an entirely opposite character—as “ I know that my Redeemer liveth,” followed by, ‘ I’d be a butterfly.’ ”

“ According to another journal of the same period—‘ It was a novel and bold venture to dramatize a portion of the Old Testament upon the London boards, and much has been, and more will be, said against it. But we cannot perceive any reasonable objection; for, if we have tolerated the singing of the spiritual words of *Israel in Egypt*, surely we cannot object to the heightening their effect by the introduction of scenery, costume, and action. If objectionable it be, the chorus of ‘ He gave them hailstones’ is as objectionable when sung by men and women in modern costume, standing with music-paper in their hands on a stage fitted up with music-desks, as when sung with action by some individuals habited as ancient Egyptians, before a scene representing the encampment of the Medanites without the walls of Memphis. If a singer may not dress and act as *Moses*, why has he ever been allowed to sing as *Moses*? ’ ”

“ Opinions so just as these, necessarily became popular; but the oratorios in action were none the less suppressed, being attainted and convicted of having wounded the religious spirit of the people. It is true that, as some compensation, the guardians of the public morals permitted the *Beggar’s Opera* to be played with costumes.

“ But whilst we await the time when sincerity and good sense shall prevail, oratorios are executed precisely like concerts; the singers sit upon a platform before the orchestra, rising every time they have a piece

to sing. This was doubtless so in the beginning. Colman, in his *London Notes*, says—‘ *Hester*, an opera, singers in a sort of gallery, no acting.’ The immense orchestras are spread out behind the solo-singers upon an amphitheatre flanked by the choruses to left and right; and the organ at the extreme back dominates over all. Formerly, the composer directed at the organ, and in order that he might have the orchestra in view, a key-board was constructed in front which communicated with the instrument by chains some twelve or fifteen feet long. It may be observed, in parenthesis, that no engraving seems to exist which represents the orchestra of an oratorio in Handel’s time. At the present day, the conductor turns his back to the audience, and not the profile, as at Paris. It is the same at the two Philharmonic Societies. And this is a new proof of the serious love which the English entertain for music. In this country, where the public is always treated with a respect almost equal to that which is paid to the Queen, this arrangement arouses no complaint. It is understood that the conductor cannot well dispense with having a good view of all who are under his command, and that all must be able to see him. In this, the English musical public does not resemble the late Sultan, the reformer Mahmoud, who would never enter a European carriage for fear of seeing the coachman’s back.

“ This cold, colourless, and inanimate manner of producing works which, after all, are really dramas, takes from them much of their effective strength. The audience have only their ears to assist their judgment; for they are deprived of the assistance of their eyes in arriving at a better understanding of the situation. In a visual sense they are like a blind man at the opera. Art loses much by this, but religion gains nothing. People go to oratorios only for pleasure, precisely as they go to concerts; and the singers in the orchestra are, after all, dressed up in ball costume. One needs only to see the ladies with their heads covered with flowers, and their dresses falling below their shoulders to be sure that their ideas are not always of the most sacred character.”

“ SONG OF THE RAIN.” Ballad. Dedicated, by permission, to his Excellency the Earl of Carlisle. Written by E. B. M. Composed by Miss L. A. WRENFORDLEY. (S. J. Pigott, Dublin; Addison and Co., London.)

The words of this ballad, written by the mistress of an infant-school in Ireland, are musical, simple, and unaffected, fancifully describing, in the first person, the varied visits of our watery benefactor, rather in agreeable contrast to the love-sick themes and style of some of our modern lyric poetry. They have been set by the fair composer to a graceful, appropriate melody. The fact of the song being published for the benevolent object of pecuniarily assisting the humble authoress of the verses will, doubtless, conduce to its popularity, and we trust that the charitable intention will be satisfactorily realized.

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is NOW OPEN. A magnificent panorama of Moscow, with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open.
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Theatrical Announcements.

THEATRE ROYAL, DRURY LANE.—Lessee, Mr. E. T. Smith.—Miss Ella, the first horsewoman in the world, in two unapproachable acts, and all the Star Riders of the day. A new scene, Jack the Giant Killer. Commence at 8 o’clock. Boxes, 2s. 6d. and 1s. 6d.; galleries, 6d.; pit and promenade, 1s. Morning performances every Wednesday and Saturday, at 3 o’clock.

THEATRE ROYAL, ADELPHI.—Unparalleled Success of Mr. and Mrs. Barney Williams, the American Comedians and Original Irish Boy and Yankee Gal, who will appear every evening in three of their popular characters.—Immense hit of the new Irish drama, *The Fairy Circle*, or Con O’Carolin’s Dream, and of Stirling Coyne’s new farce, *Latest from New York*.—THIS EVENING, THE CUSTOMS OF THE COUNTRY; by Mrs. Barney Williams. With THE FAIRY CIRCLE, or Con O’Carolin’s Dream. Con O’Carolin. Mr. Barney Williams; Moleshoe, Mrs. Barney Williams. And LATEST FROM NEW YORK; by Mr. and Mrs. Barney Williams.

THEATRE ROYAL, HAYMARKET.—THIS EVENING, and every evening next week, the new and greatly successful comedy entitled *Victims*, written by Tom Taylor, Esq. The performance to commence nightly at 7 with A DAUGHTER TO MARRY. After which, at 8 o’clock precisely, the new comedy of *Victims*. With the new farce FIRST AND SECOND FLOOR. And the new Ballet, THE GLEANERS.

In future the prices of admission will be—Orchestra stalls (which may be retained the whole of the evening), 6s.; no charge for booking. First price—dress boxes, 5s.; upper boxes, 3s.; pit, 2s.; lower gallery, 1s.; upper gallery, 6d. Second price—dress boxes, 3s.; upper boxes, 2s.; pit, 1s.; lower gallery, 6d.; no half-price to upper gallery.

ROYAL PRINCESS’S THEATRE.—THIS EVENING, and during the week, Shakespeare’s play of *THE TEMPEST*. Books of Shakespeare’s play of *The Tempest*, as arranged for representation at the Royal Princess’s Theatre, with Notes by Mr. Charles Kean, may be had at the box-office of the Theatre, price 1s.

ASTLEY’S ROYAL AMPHITHEATRE.—Lessee and Manager, Mr. William Cooke. The THIRD GRAND MORNING ENTERTAINMENT will take place TO-DAY, July 18, commencing at 2 o’clock, and presenting new and animated pictures of gymnasium and novel scenic horseriding, with splendour and effects unprecedented.

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